

THE
ART
OF
SINGING:

49-2
L3TC!
O 17-4

OR, A
Short and easy METHOD,
FOR
Obtaining a perfect Knowledge
OF THE
GREGORIAN NOTE.



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A short and easy Method of Learning the Church-Musick.

AS the Church has in all Ages look'd upon Singing as a powerful Attractive of the Faithful to divine Service, and a proper Incitement to Devotion: I thought it wou'd be agreeable and convenient, as well both to promote these salutary Ends, and to indulge the Desire the present Age expresses for it, to give a brief, easy and sure Method of learning the Church-Musick.

As it is impossible to make a Blind-man comprehend by Words, the difference of Colours; so it is in vain for any body to pretend to learn Musick by Rules, if he has not previously either by the help of a Master, or of his own Observations upon some Musical Instrument, acquired a sufficient Idea of the different Sounds that occur therein.

He may observe, for Example, that two Wires of equal Stiffness and Thickness, but of which one is double the other in length, produce the same Sound, with this only difference, that the first is flat or low, and the second sharp or high: So that the one could without Confusion accompany or be substituted to the other. The same is commonly observed when a Man and Woman sing the same Song together.

These two Sounds are call'd Octaves (in *English* eighths) to each other, because they include Six other different Sounds, which in all make eight: And as each of these six have their Octaves both higher and lower, and these have also theirs in *infinitum* (it is rare to find a humane Voice exceed two Octaves or fifteen Notes) all the Art of Musick must consist in the Knowledge of seven only Sounds: For the rest are but Repetitions of the same. (See Numb. 1.)

These Sounds have the arbitrary Appellations of *ut, re, mi, fa, sol, la, si*, from the initial Syllables of some Words of the first Strophe of St. John the Baptist's Hymn, and also of *c, d, e, f, g, a, b*, which correspond

to the former, and in the order they stand are ascending, but in descending it is inverted as *fi*, *la*, *sol*, &c. (See Numb. 1.)

These Names have as many Notes or Characters which answer them; (see Numb. 6.) and as they are not distinguished from each other by any difference in their Shape and Figure, 2 Keys (other Musicians have 3. tho' they play out of 7.) always placed at the Beginning of some of the four Lines commonly used in this Musick, were invented for that Purpose, one of which is called that of *c* or *ut* (See Numb. 4.) and the other that of *f* or *fa*, (see Numb. 5.) and show that all the Notes which are on their Lines have their Names and Sounds, and the rest theirs according to their Situation, (this is either on or beside the Lines,) below or above the same Keys.

But this is to be understood when the Musick is in *b* sharp, (whose Mark see Numb. 7.) which always happens when there is no *b* flat, either immediately (see Numb. 8.) under the Key of *ut* (that of *fa* seldom or never has any such) in which Case the Singing continues flat if not interrupted by *b* sharp, or otherwise; for then all the Notes that stand in its Degree, or upon *fi* (where it regularly is) have the Name and Sound of *fa*; *ut*, that of *sol*; *re* that of *la*; *mi* that of *fi*; *fa* that of *ut*; *sol* that of *re*; and *la* that of *mi*; wherefore in order to retain all these changes, this Scheme (see Numb. 2) was devised, which they call *Gamut*, where you see the Letters of the Alphabet have each of them two Names and two Sounds; the first those of *b* flat, and the second those of *b* sharp.

Note that if the *b* flat is not immediately under the Key, but elsewhere, it only affects the *fi*s that immediately follow it, not others; and this is the most intricate sort of singing, because it moves from *b* sharp to *b* flat, and returns again to *b* sharp; for all changes are attended with fresh Difficulties (see Numb. 11.) The Notes differ not only as to their Sounds or Tones, but also in their Time, for in Singing some Notes take up more Time than others: And tho' these Differences be

be innumerable, yet as to Time, a full Note made like a Square, (see Numb. 9.) whole Time is arbitrary, and a half Note cut like a Diamond (see Numb. 10.) which requires but half the Time of the former, are only made use of. These are chiefly adapted to the short and long Syllables in the Quantity of Words, and as to the Tone, we make use only of a full Tone, which expresses so plain a Difference between one Note and another joining it, that a third Sound different from either (called a half Tone) could be easily distinguished betwixt them; and this difference is found in any two following Notes of the Octave except *mi, fa*, and *se, ut*, whose Tones are scarcely distinguished but by such as are somewhat versed in Musick.

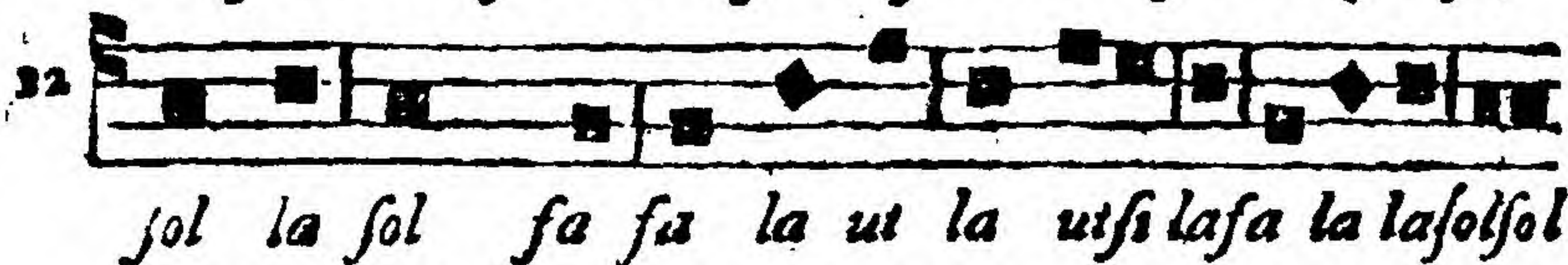
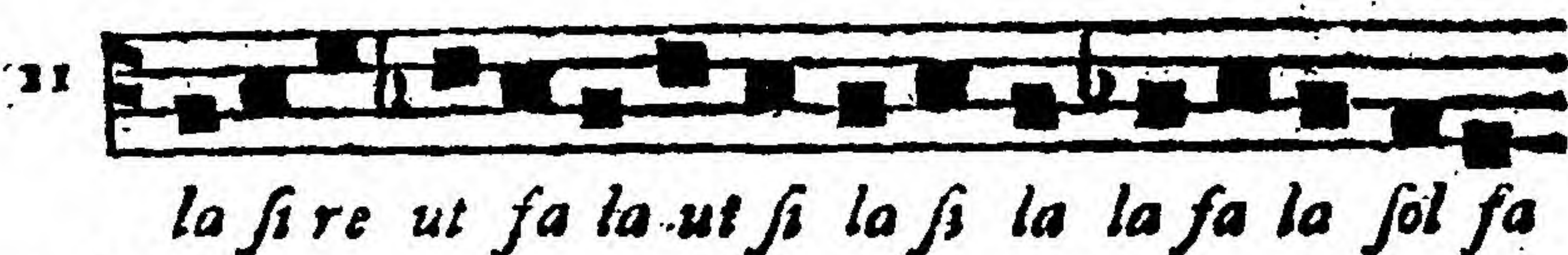
These Rules well understood, with a little Practice, will make a perfect Musician: For in knowing the Names and Tones of the Notes one after another, it will be an easy Matter, by retaining their Ideas and emitting the Middle most, to sing any two of them at any Distance. Where there is but one pass over, (see Numb. 14, &c.) they are called Tercets or Thirds, where two fourths, where three fifths, where four sixths, where six eighths (sevenths are not regarded) of all these the greatest Stides commonly met with in Practice are fifths; in like manner it will not be at all difficult to substitute any other Syllables to their proper Names, (see Numb. 12) *ut, re, mi, fa*, and so sing any Words on them, in which two Points, consists the greatest difficulty of Singing.

It must be observed that when there are several Notes to one Syllable they are nearer to each other than to those of another Syllable: So that care must be taken (to avoid Confusion) that every Note be sung with its own Syllable, and not with another, (see Numb. 13.) Moreover, at the End of each Line, there is a Mark (see Numb. 4 and 5.) that shows with what Note the following Line begins.

In Singing, Notice also is to be taken of the final, or of that which ends what is sung, and of the pre-

dominant or reigning Note, which is most commonly repeated; for thereby you distinguish, which of the eight Aires or Tunes the Church uses, is sung, (see Numb. 3.) but for regulating your Pitch nothing can do but Practice and good forecast, the Ballad Singers hit pretty exactly that of a Quire.

		Tone		Final	reigning	
Ascending	&c.	2	B, <i>fa, fi,</i>	1	<i>re,</i>	<i>la,</i>
	C, <i>ut,</i>		2	<i>re,</i>	<i>fa,</i>	
	B, <i>fi,</i>		3	<i>mi,</i>	<i>ut,</i>	
	A, <i>la,</i>		4	<i>mi,</i>	<i>la,</i>	
	G, <i>sol,</i>		5	<i>fa,</i>	<i>ut,</i>	
	F, <i>fa,</i>		6	<i>fa,</i>	<i>la,</i>	
	E, <i>mi,</i>		7	<i>sol,</i>	<i>re,</i>	
	D, <i>re,</i>		8	<i>sol,</i>	<i>ut,</i>	
&c.						
Descending		3	B, <i>fa, fi,</i>			
	C, <i>ut,</i>					
	B, <i>fi,</i>					
	A, <i>la,</i>					
	G, <i>sol,</i>					
	F, <i>fa,</i>					
	E, <i>mi,</i>					
	D, <i>re,</i>					



Tamquam sponsus Dominus procedens de thalamo Suo

T E R C E T S.

14.



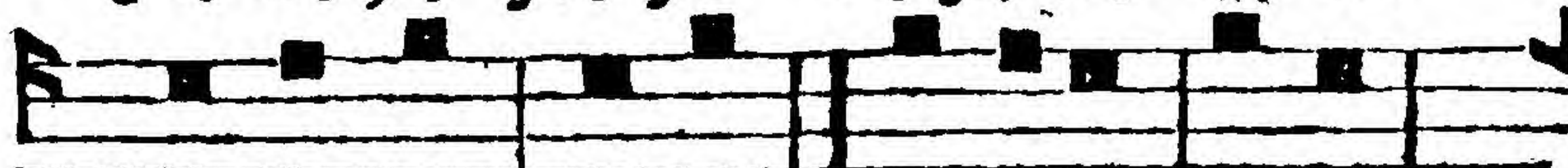
Ut, re, mi, ut, mi. re, mi, fa, re, fa.



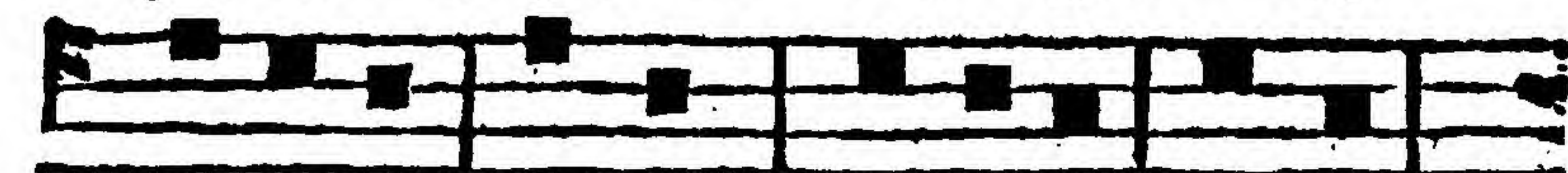
mi, fa, sol, mi, sol. fa, sol, la, fa, la.



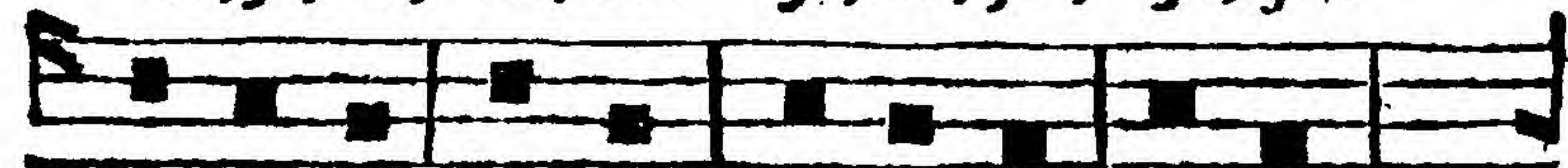
sol, la, si, sol, si. la, si, ut, la, ut.



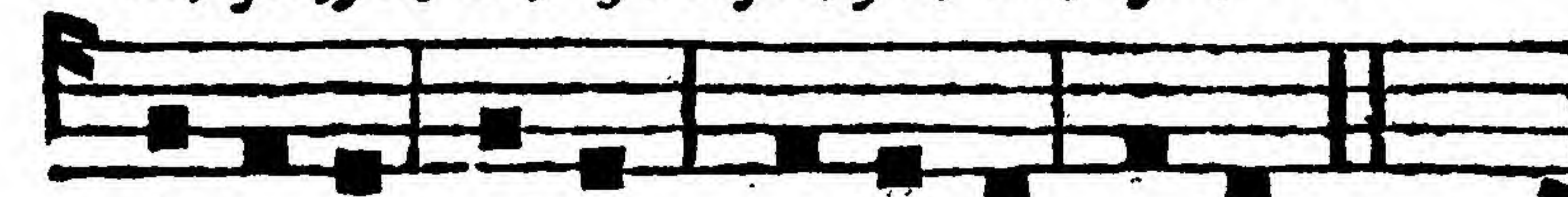
si, ut, re, si, re. re, ut, si, re, si.



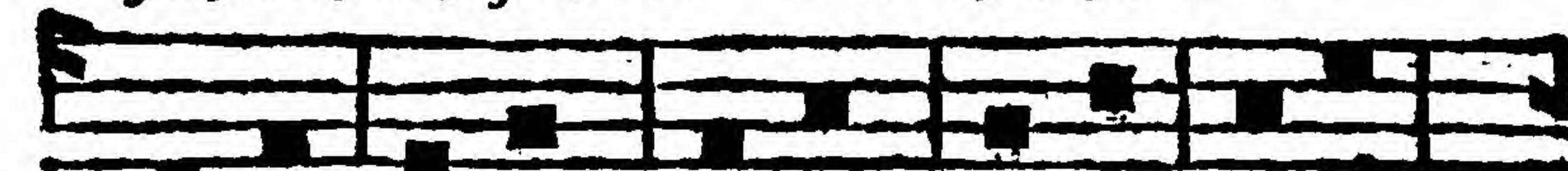
ut, si, la, ut, la. si, la, sol, si, sol.



la, sol, fa, la, fa. sol, fa, mi, sol, mi.



fa, mi, re, fa, re. mi, re, ut, mi ut.



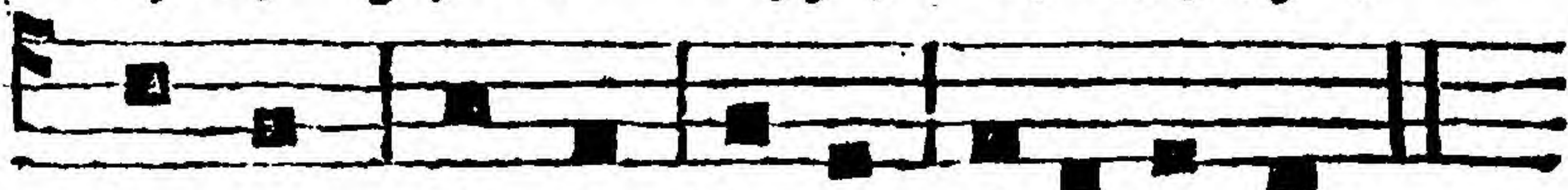
ut, mi, re, fa, mi, sol, fa, la, sol, si,

A 5

la,

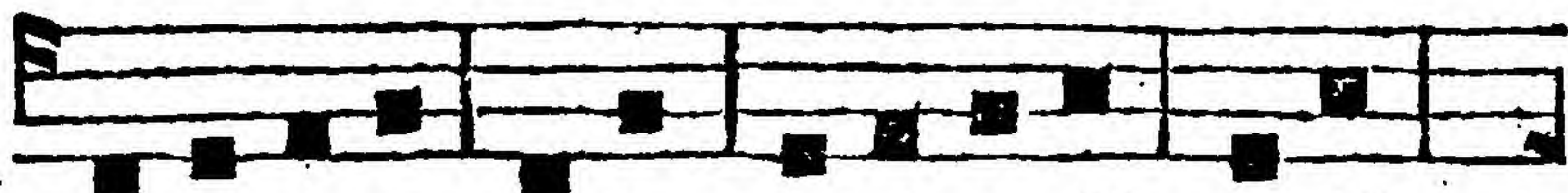


la, ut, si, re. re, si, ut, la, si, sol,



la, fa, sol, mi, fa, re, mi, ut, re, ut.

FOURTHS.



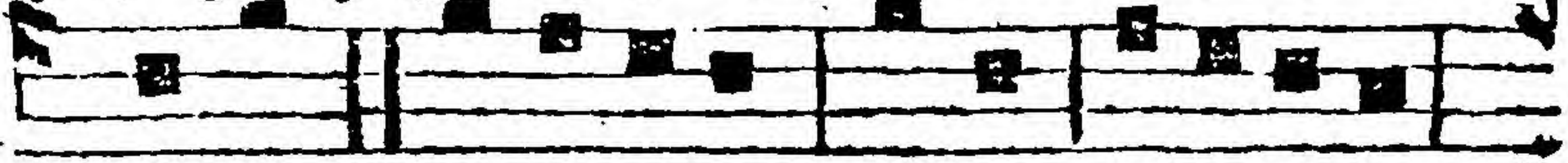
Ut, re, mi, fa, ut, fa. re, mi, fa, sol, re, sol.



mi, fa, sol, la, mi, la. fa, sol, la, fa,



fa, fa. sol, la, si, ut, sol, ut. la, si, ut, re,



la, re. Re, ut, si, la, re, la. Ut, si, la, sol,



ut, sol. fa, la, sol, fa, fa, fa. la, sol, fa, mi,



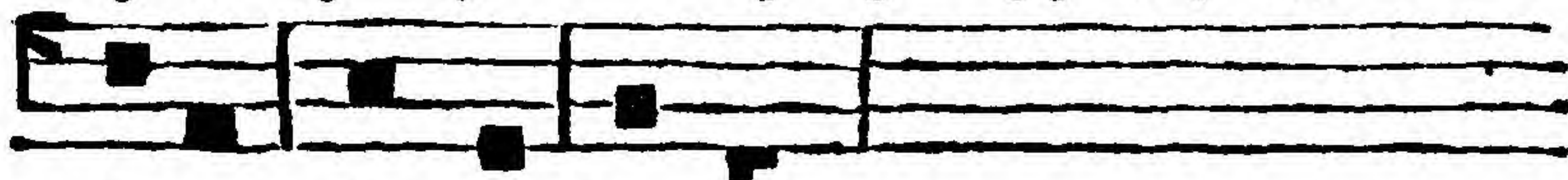
la, mi. Sol, fa, mi, re, sol, re. Fa, mi, re ut,



fa, ut. Ut, fa, re, sol, mi, la, fa, fa, sol,

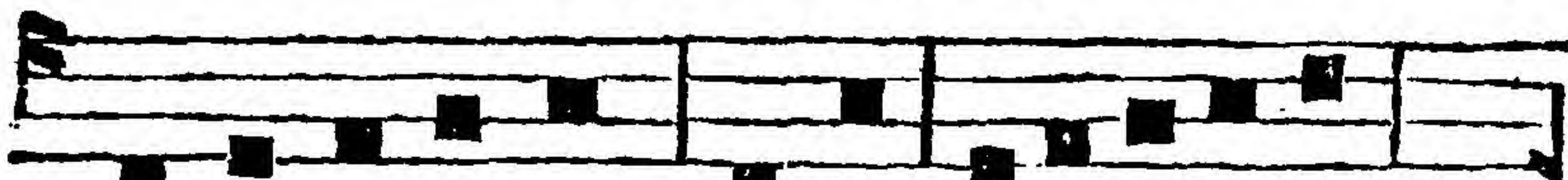


sol, ut, la, re. Re, la, ut, sol, fa, fa.

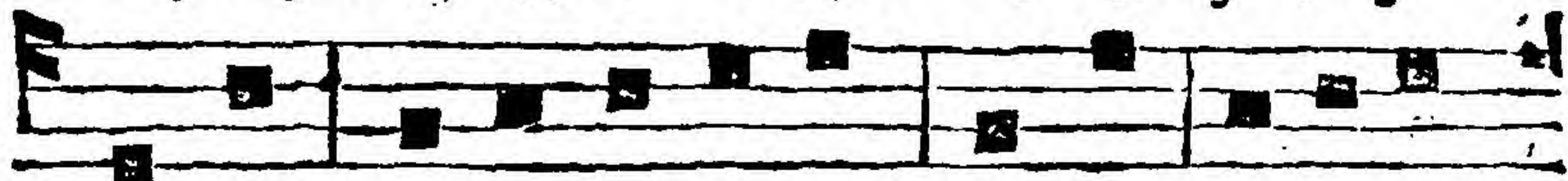


la, mi, sol, re, fa, ut.

F I F T H S.



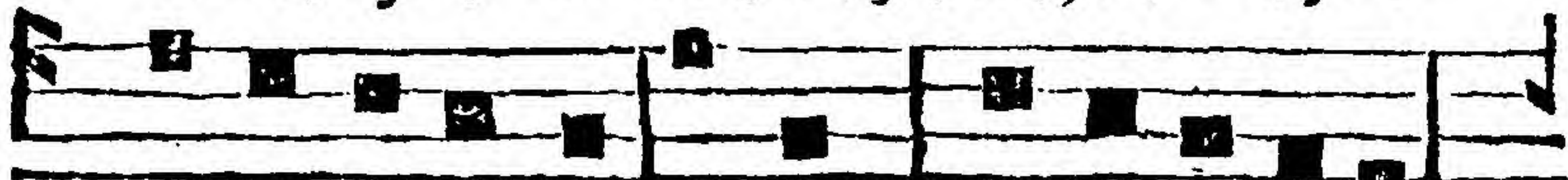
Ut, re, mi, fa, sol, ut, sol. re, mi, fa, sol, la,



re, la. Fa, sol, la, si, ut, fa, ut. Sol, la, si,



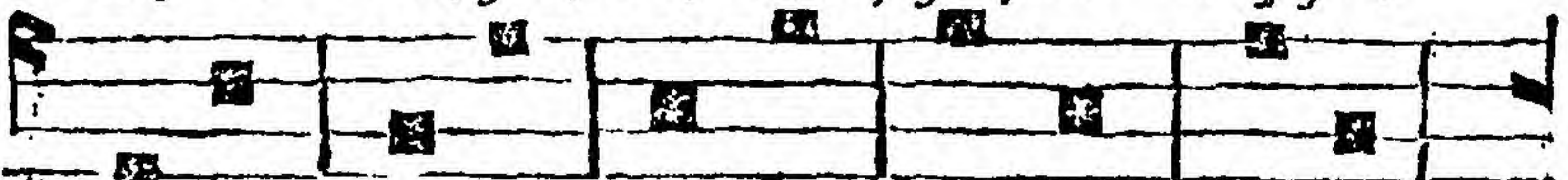
ut re, sol, re. Re, ut, si, la, sol, re, sol.



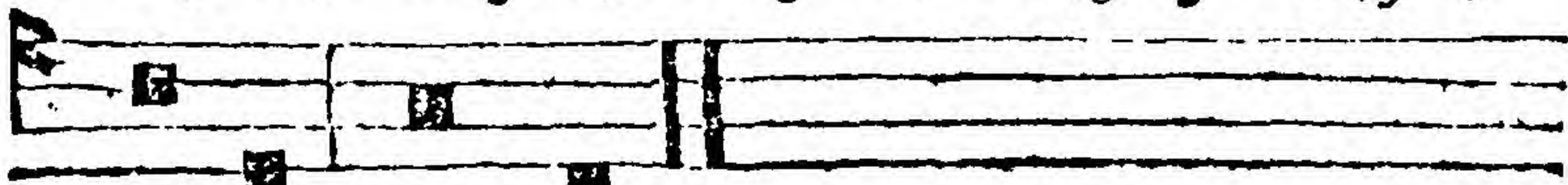
ut, si, la, sol, fa, ut, fa. La. sol, fa, mi, re,



la, re. Sol, fa, mi, re, ut, sol, ut. Ut, sol,



re, la, Fa, ut, Sol, re. Re, sol, ut, fa,



La, re, sol, ut.

Ut,

(12)
S I X T H S.



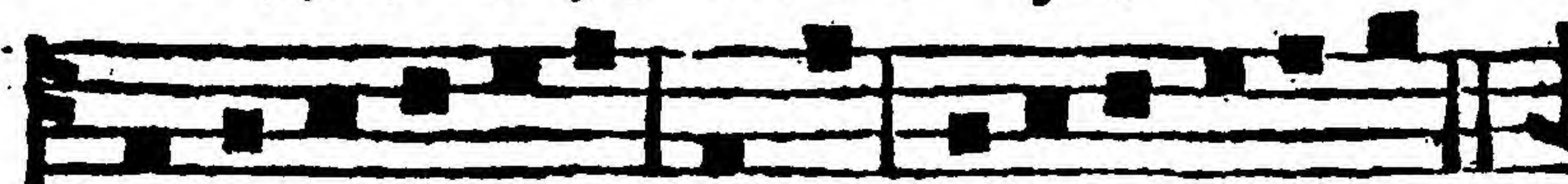
Ut, re, mi, fa, sol, la, ut, la. re, mi, fa, sol, la, si.



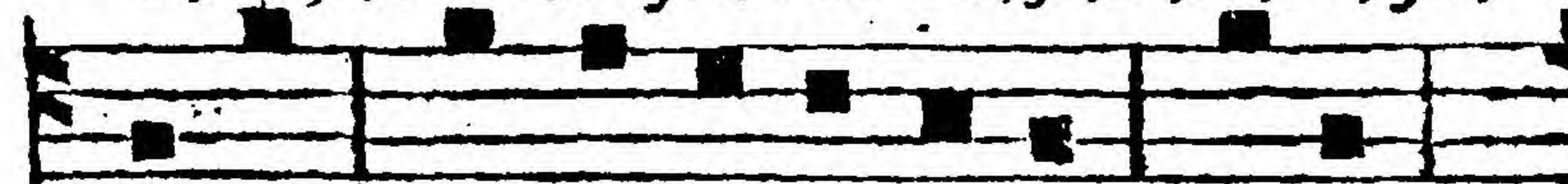
re, si. mi, fa, sol, la, si, ut, mi, ut.



Fa, sol, la, si, ut, re, fa, re.



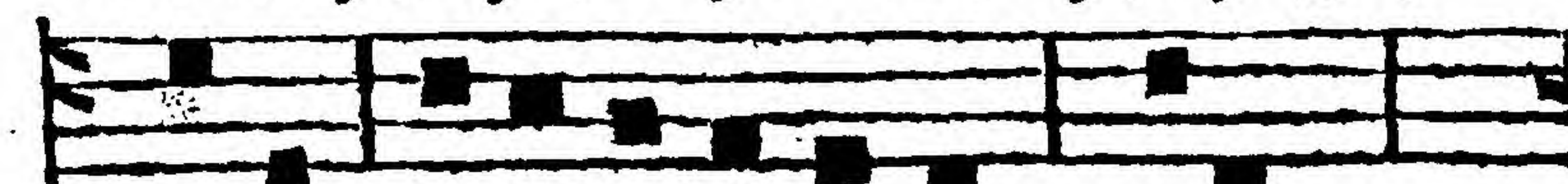
Sol, la, si, ut, re, mi, sol, mi. La, si, ut, re, mi, fa,



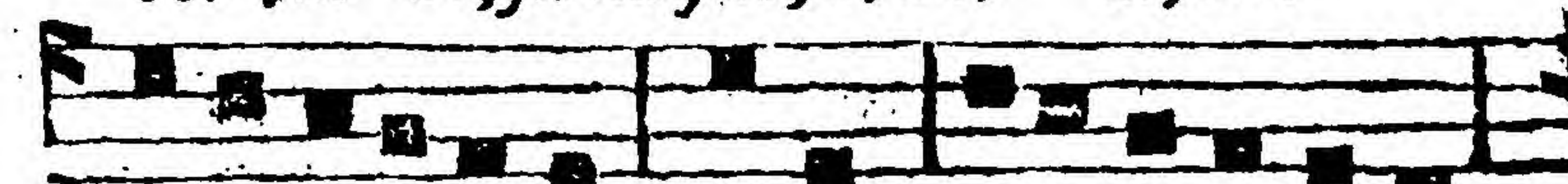
la, fa. Fa, mi, re, ut, si, la, fa, la



Mi, re, ut, si, la, sol, mi, sol. Re, ut, si, la, sol, fa,



re, fa. Ut, si, la, sol, fa, mi, ut, mi.

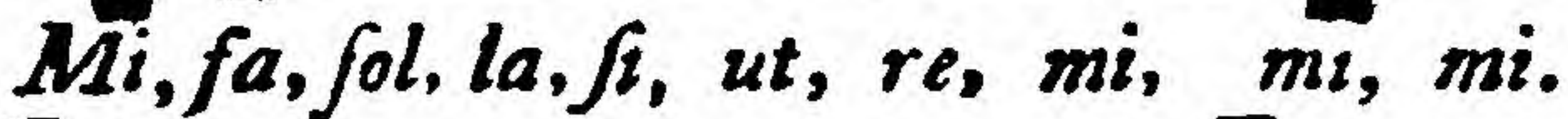
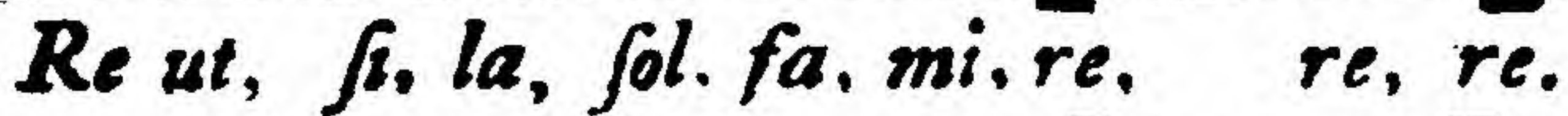


Si, la, sol, fa, mi, re, si, re. La, sol, fa, mi, re, ut,



la, ut.

EIGHTHS





A

Method of Singing of the Psalms.

O Bserve as to the Psalms, that as they have several Terminations you must make use of the final Note of the foregoing Antiphons and their own Dominant (this is discovered by that which answers to the first of these vowels *e u o u ae*, taken from *saeculorum Amen.*) to learn their Tones according to Numb. 3.

The first Column of the following Table shows the 8 Tones. The 2^d and 3^d show, (to reckon the Syllables from the Middle or End of any Verse backward) with what Syllable the dominant Note begins to change in double Feasts.

Tone Middle End.

1	2	4	But if the last word of the middle of any Verse of the 2 ^d , 4 th , 5 th , or 8 th , Tones be a Monosyllable or indeclinable, instead of the last but one, it is the last Syllable that rises. Example of the 2 ^d Tone.
2	2	3	
3	4	4	
4	4	5	
5	2	4	
6	2	4	
7	4	4	
8	2	4	

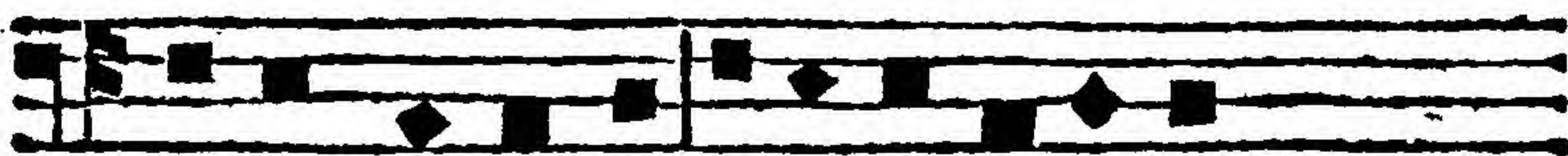


Si on, ex au di me, Da vid, jeru sa lem.

And if any of these Syllables happens to be short, join it to the following, making as it were
but

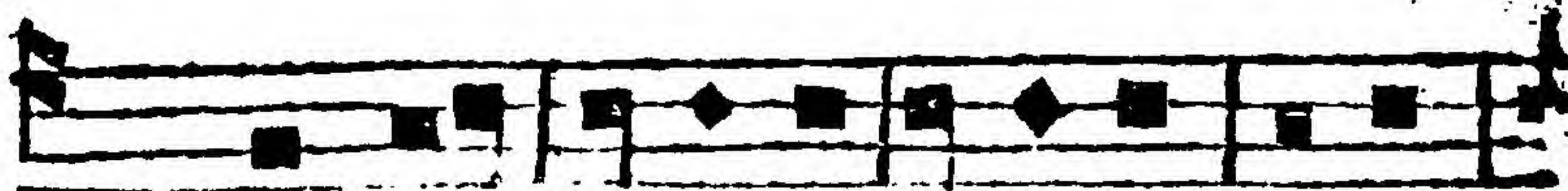
but one of both; and change one Syllable sooner for as many short ones as you have, and in that consists the Art of Psalm-Singing.

Example in the same Tone.



Timen ti bus, se fi li is hominum.

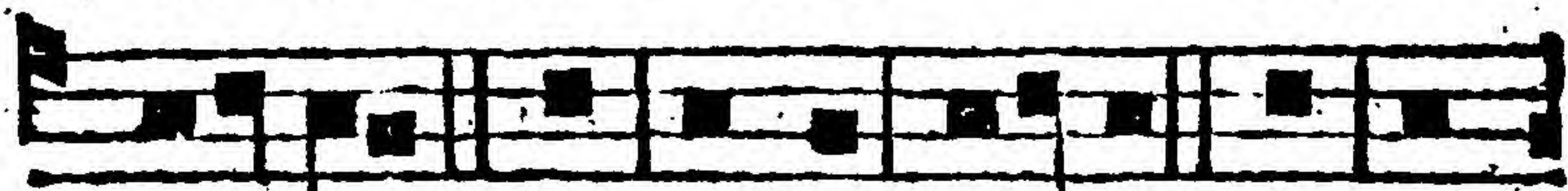
The FIRST TONE, With its Conclusions.



DIXIT Dominus Domino me o.



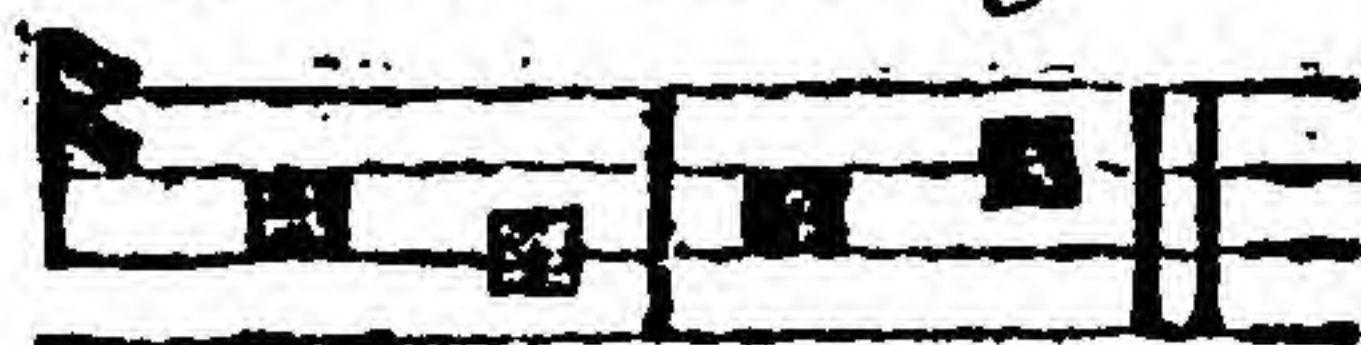
se de à dextris meis. dextris



me is. 3. A dextris me is. 4. A dex-



tris me is. 5. A dextris me is. 6. A



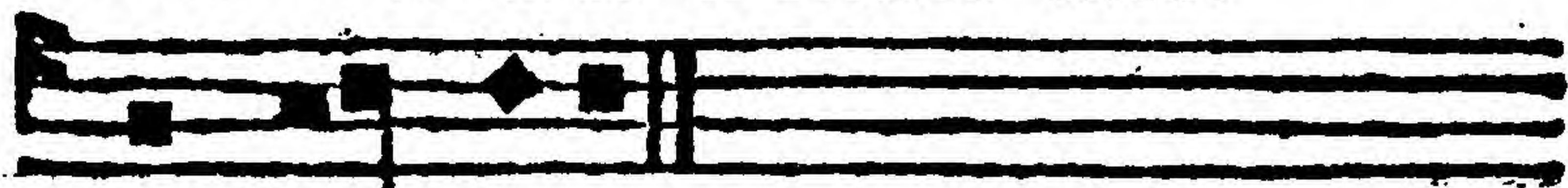
*The Toning in Semidoubles,
Simples and Ferias.*

dextris me is.

Dixit



Dixit Dominus Domino meo.

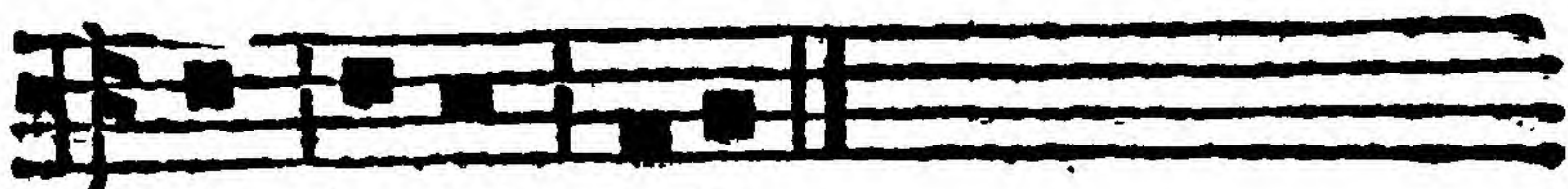


Magni fi cat.

The S E C O N D T O N E.



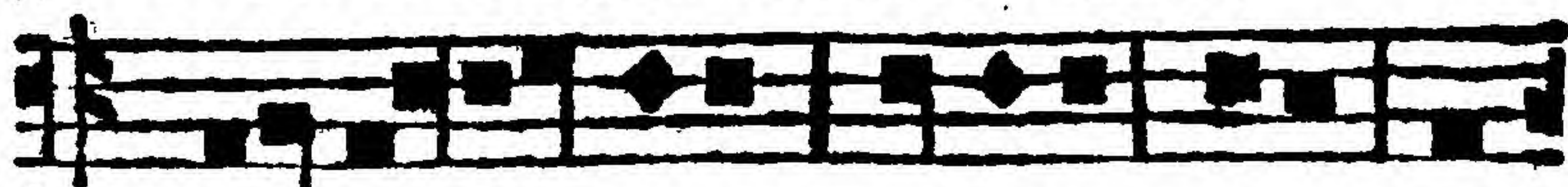
Dixit Dominus Domino meo : fede



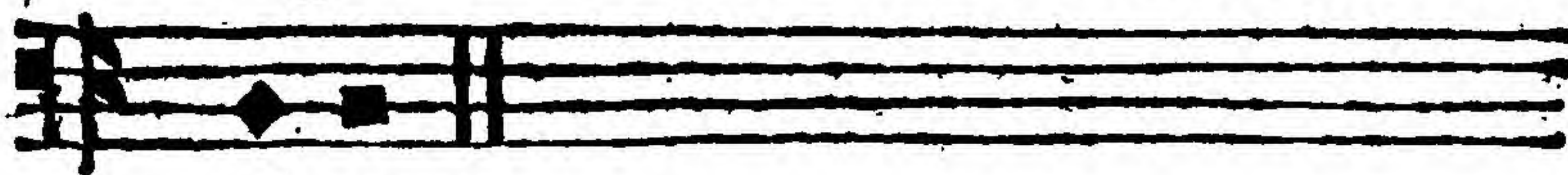
à dextris meis.



Dixit Dominus Domino meo.



Magni- fi cat a n i m a m e a D o-



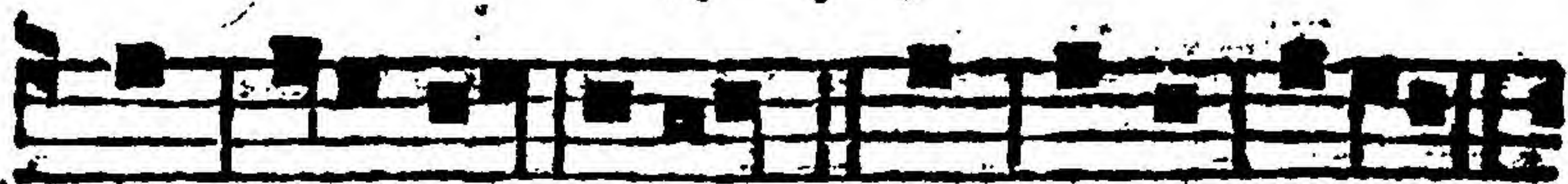
minum,

The T H I R D T O N E.

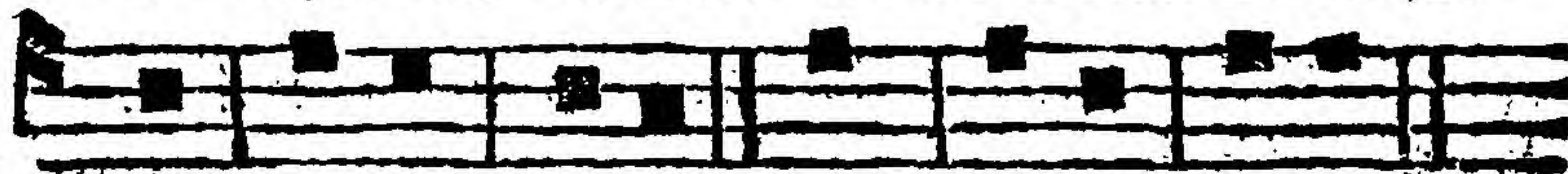


Dix it Dominus Domino meo : fede

à dex-



à dextris meis. 2. A dextris meis.



3. A dextris meis. 4. A dextris meis.

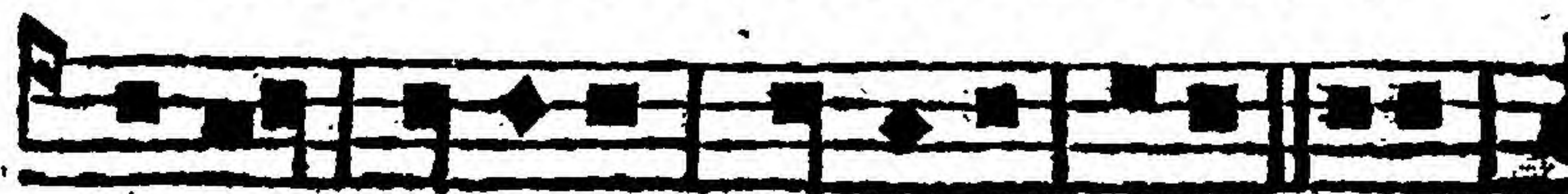


Dixit Dominus Domino me o.

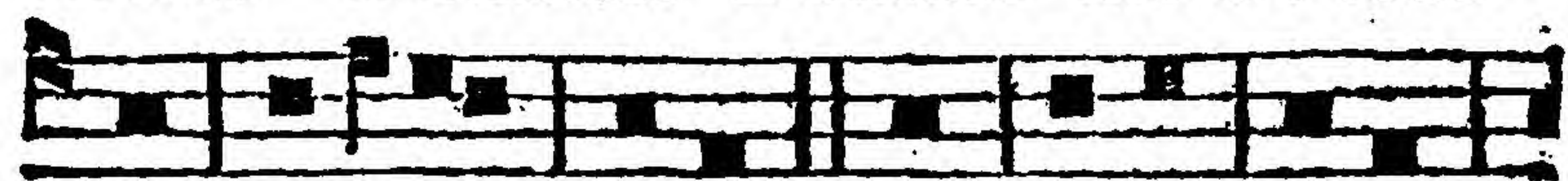


Magni- ficat.

The FOURTH TONE.



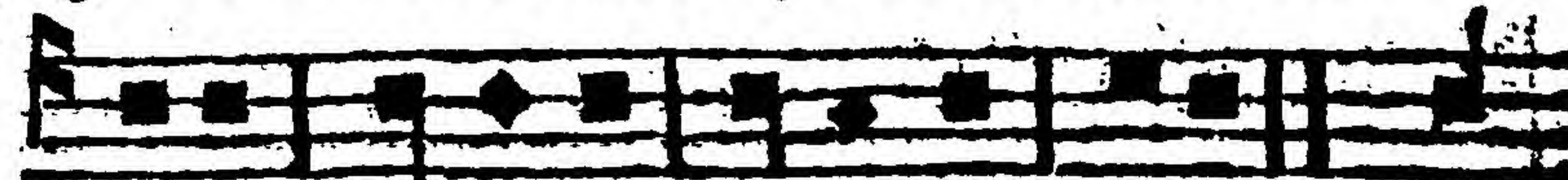
Dixit Dominus Domino me o : fede



à dextris meis. 2. A dextris meis.



3. A dextris meis. 4. A dextris meis.



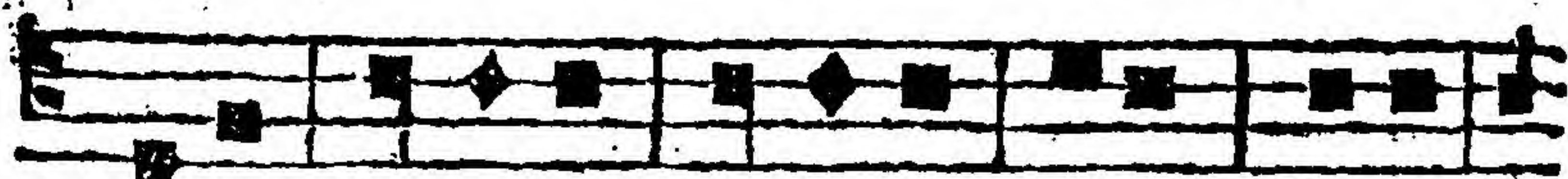
Dixit Dominus Domino me o.



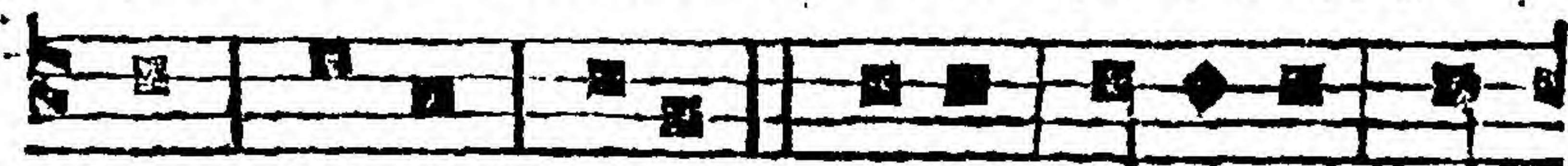
Magni ficat a nima, mea Dominum.

The

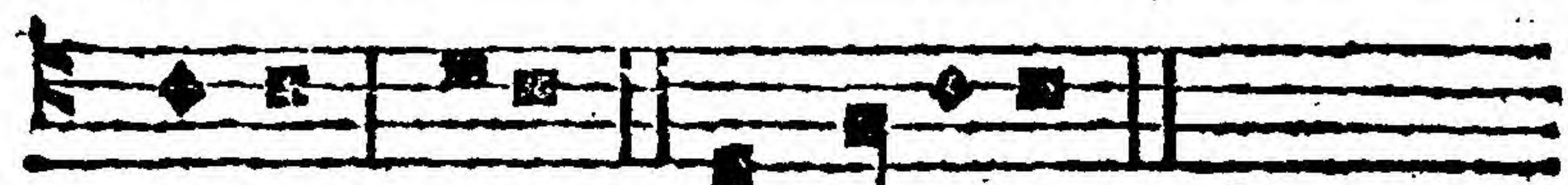
The FIFTH TONE.



Dixit Dominus Domi no me o : fede



à dextris meis. Dixit Dominus Do-

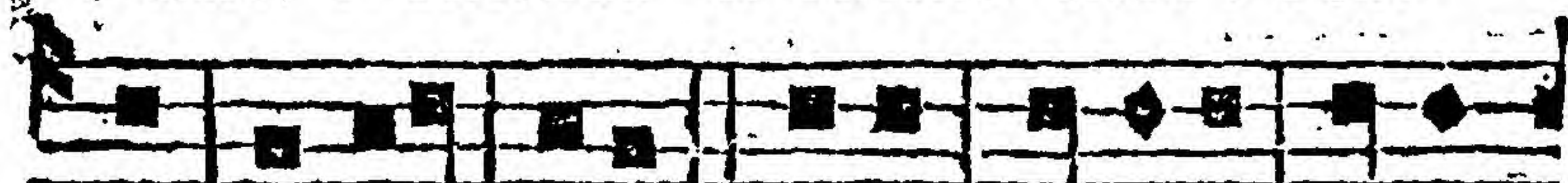


mino me o. Magnificat.

The SIXTH TONE.



Dixit Dominus Domino meo : fede



à dextris meis. Dixit Dominus Domi-

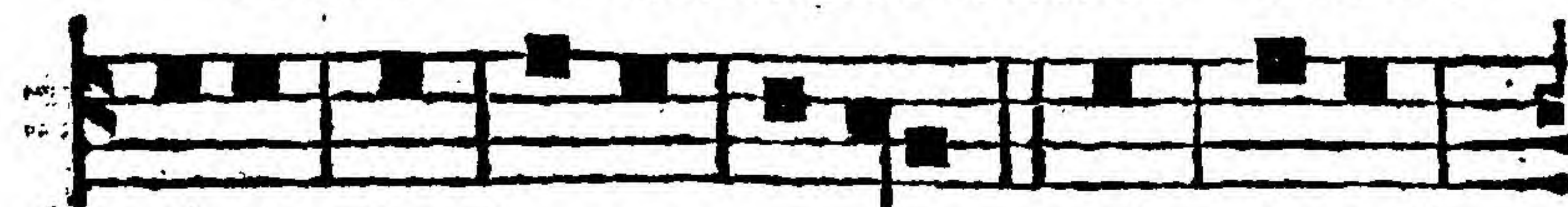


no meo. Magni ficat.

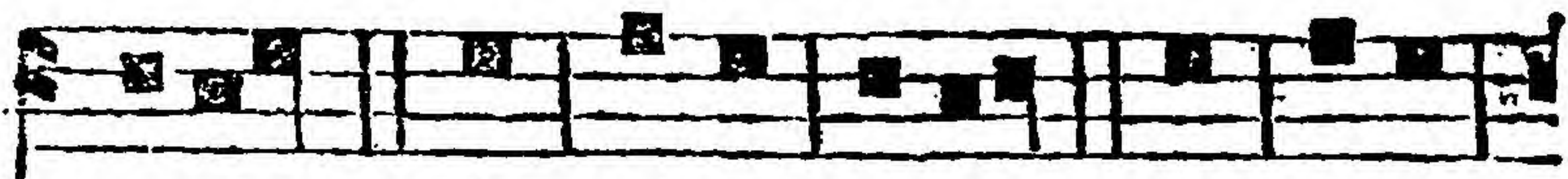
The SEVENTH TONE.



Dixit Dominus Domino meo :



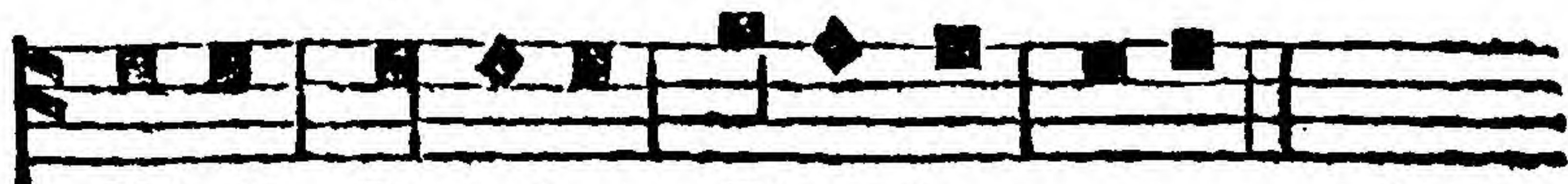
fede à dextris meis. 2. A dextris
me



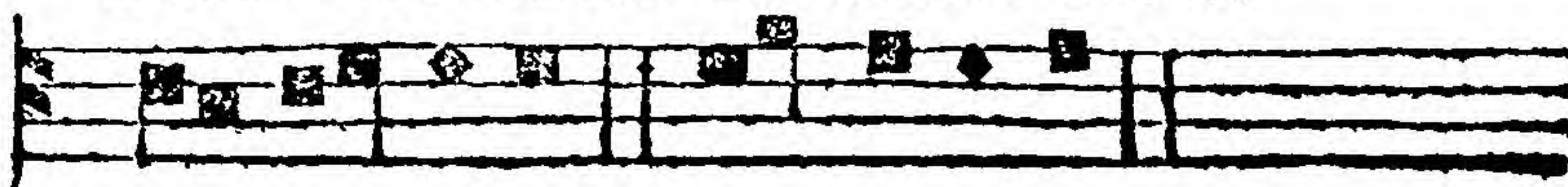
me is. 3. A dextris me is. 4. A dextris



me is. 5. A dextris me is.

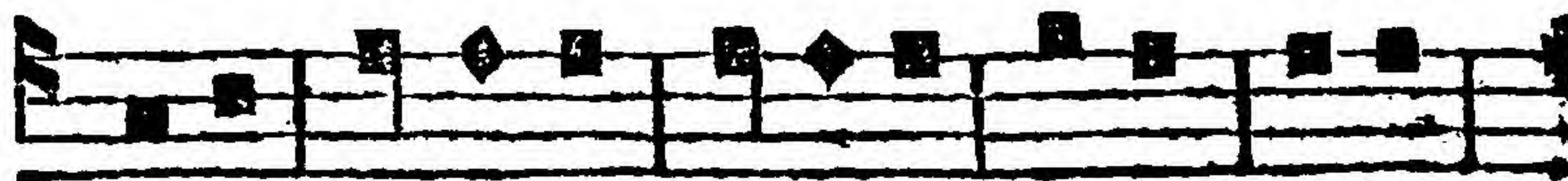


Dixit Dominus Domino me o.



Ma gni- fi cat. Ma gni fi cat.

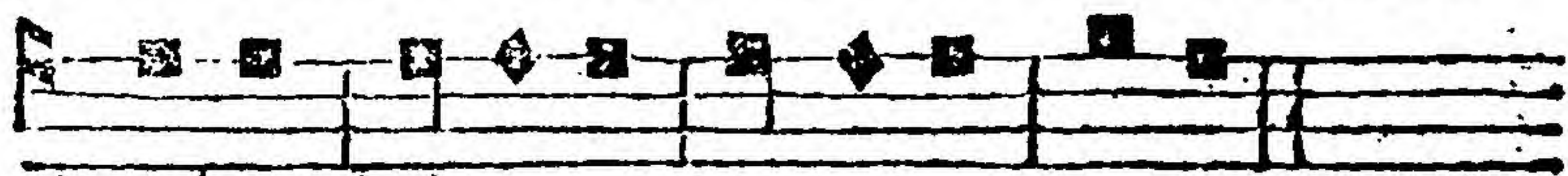
The EIGHTH TONE.



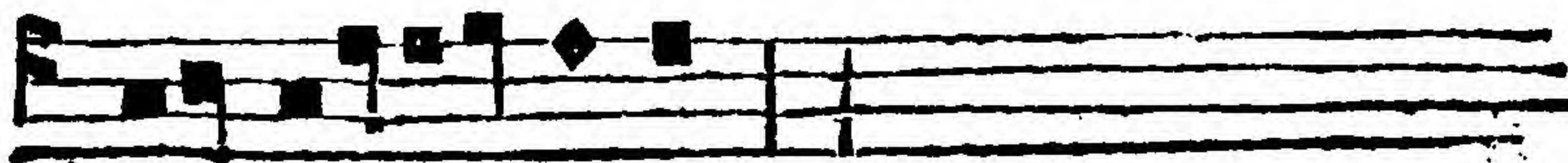
Dixit Dominus Domino me o : tede



à dextris me is. 2. A dextris me is



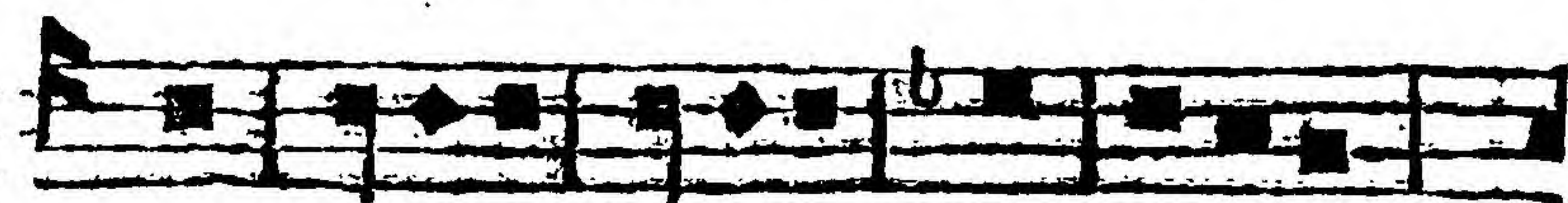
Dixit Dominus Domino me o.



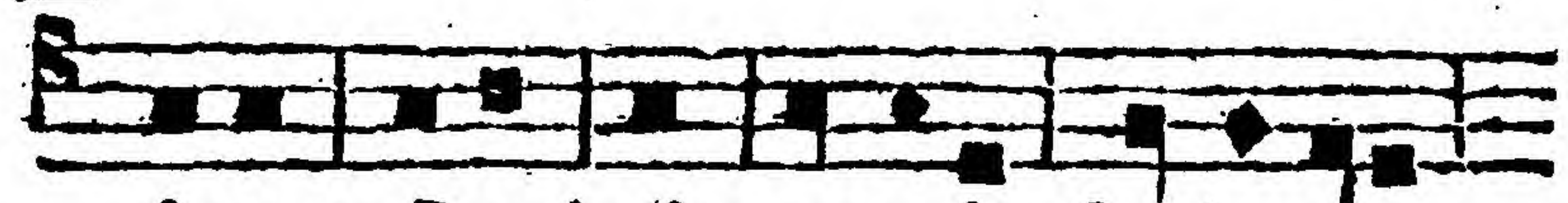
Ma gni- fi cat.

The

The TONING of the EIGHTH IRREGULAR TONE.



I N e xi tu Israë l de Ægypto :

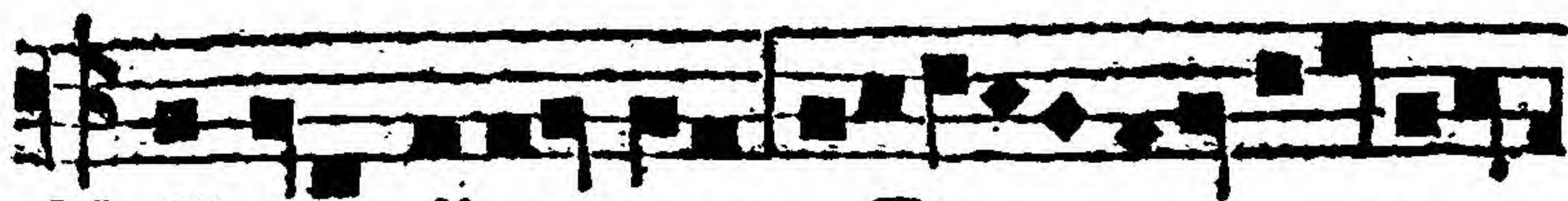


domus Jacob de populo barbaro.

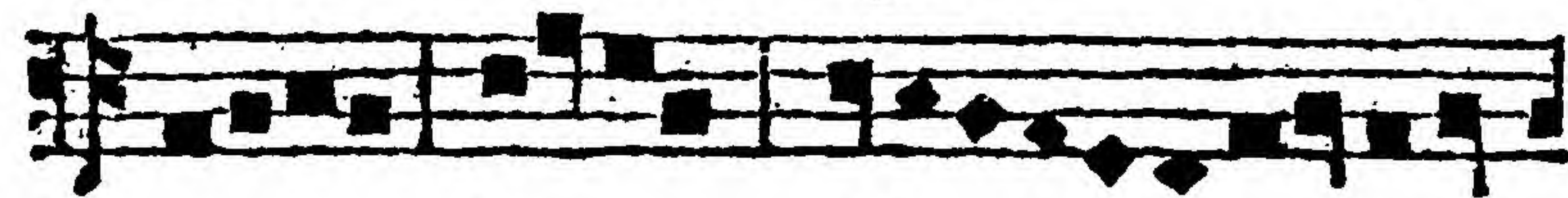


Of the VERSE *BENEDICAMUS.*

At the first Vespers of double Feasts.



V. Bene- di ca- mus Do- o
R. Deo o gra- a



o o
a a



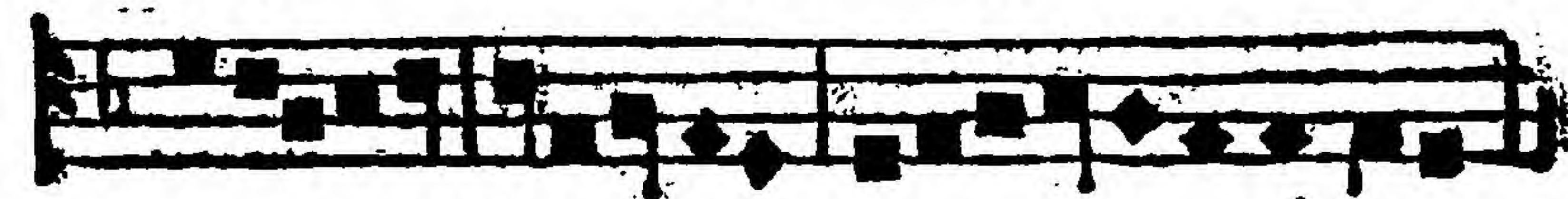
mino o o.
ti as as as.

In

In double Feasts of the first Class.

V. Benedicamus Do- o o

R. De- o o o



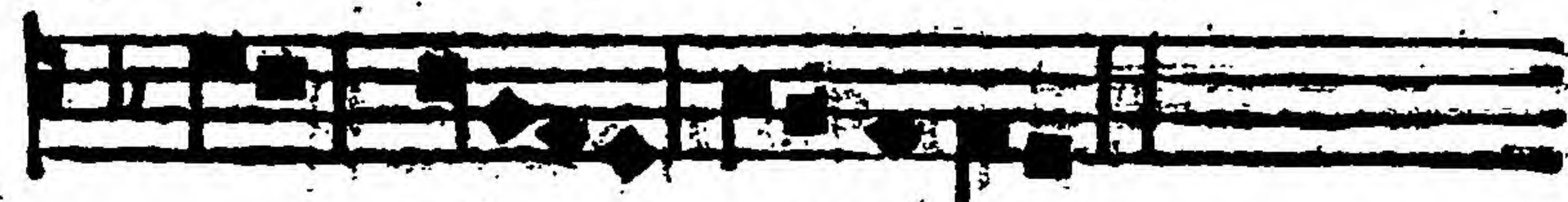
o o mino.

o gra- tias.

In double Feasts of the Second Class.

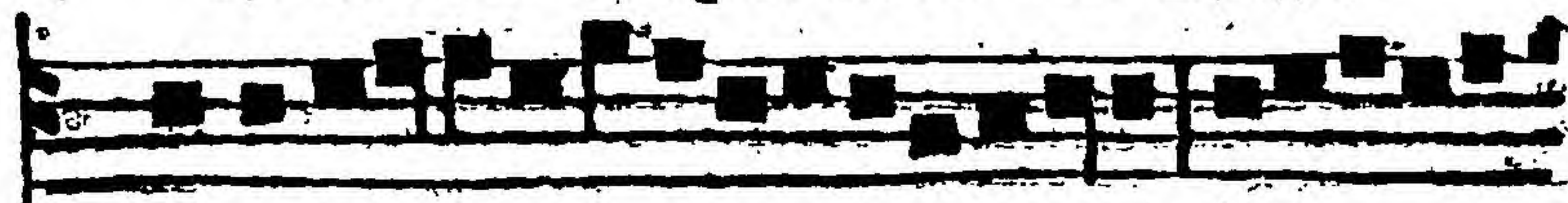
V. Benedicamus Do- o

R. De- o o o



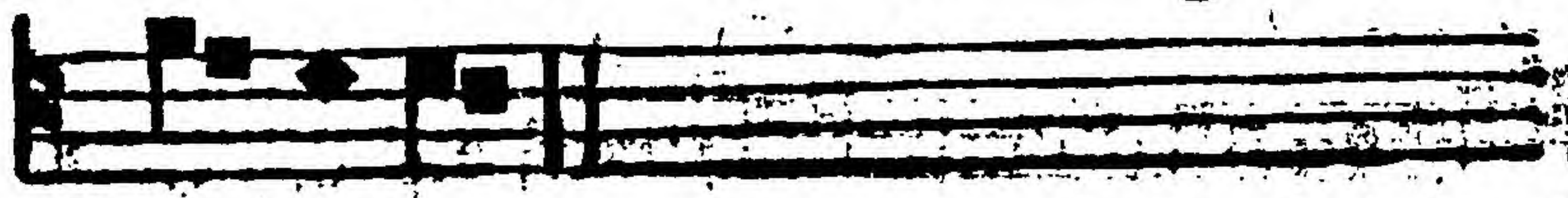
o o mino.

o gra- ti- as.

In double Feasts thro' the Year.

V. Bene di ca a a mus Do-

R. De- o o o gra-

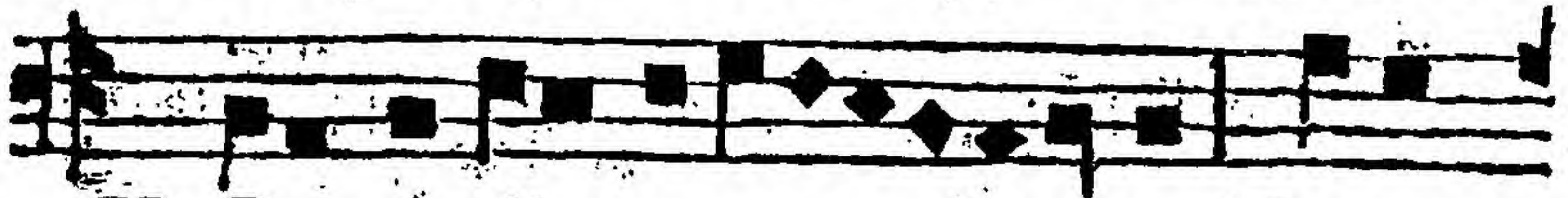


o mi no.,

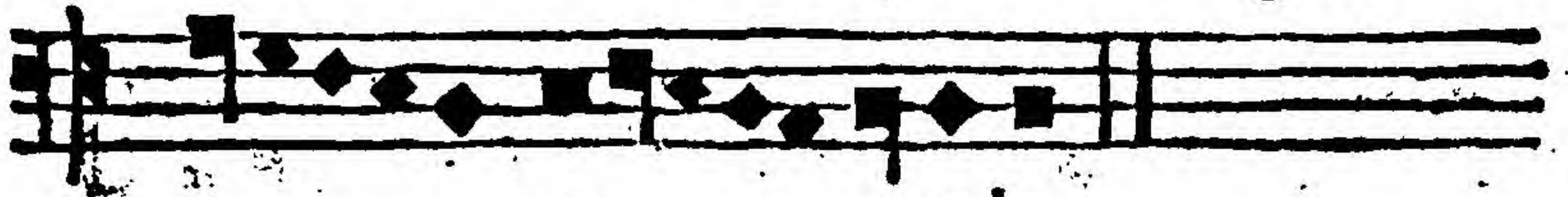
a ti as.

In

In Semidoubles, and Sundays thro' the Year.

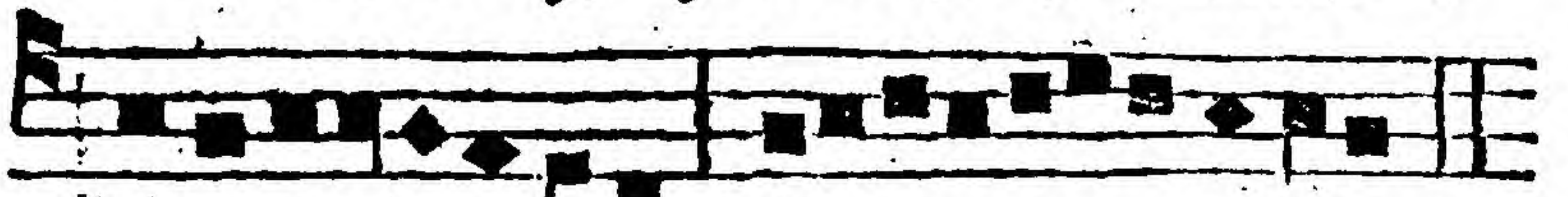


V. Be ne di ca- mus Do-
R. De o o gra-



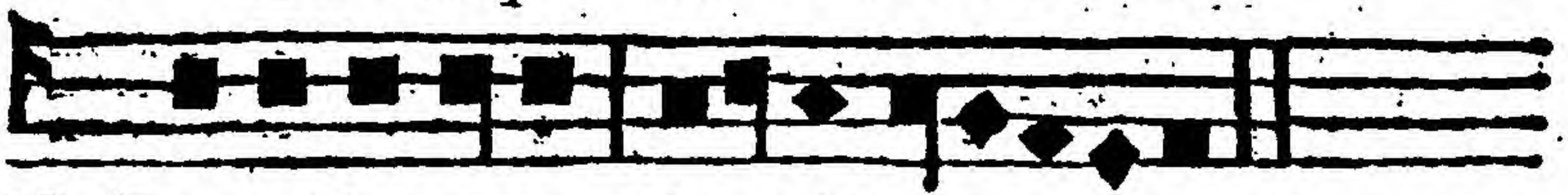
o mino.
a ti as.

On Sundays of Advent and Lent.



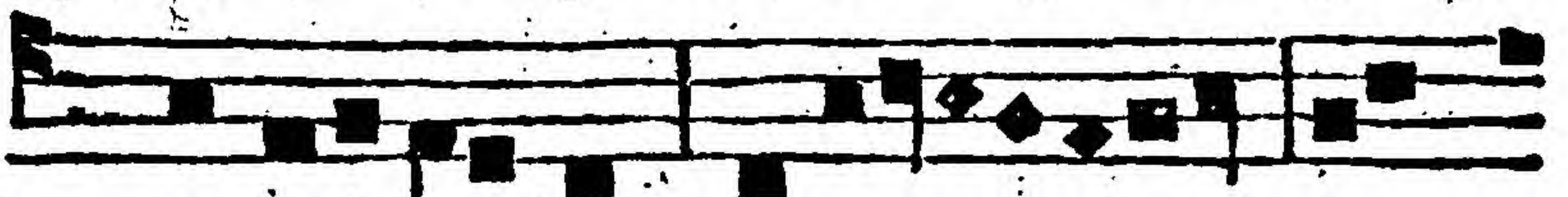
V: Benedica- mus Do- mino.
R. De- o gra- ti as.

On Simple and Ferial Feasts.

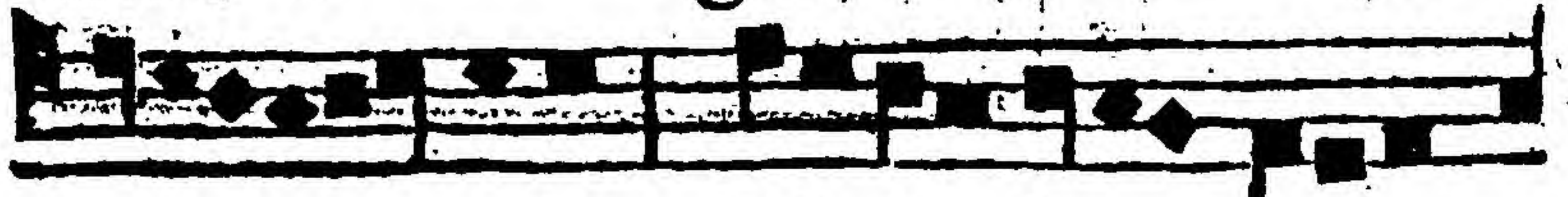


V. Benedicamus Do mino
R. De o gra ti as.

On Easter-Sunday, and the two following Days.

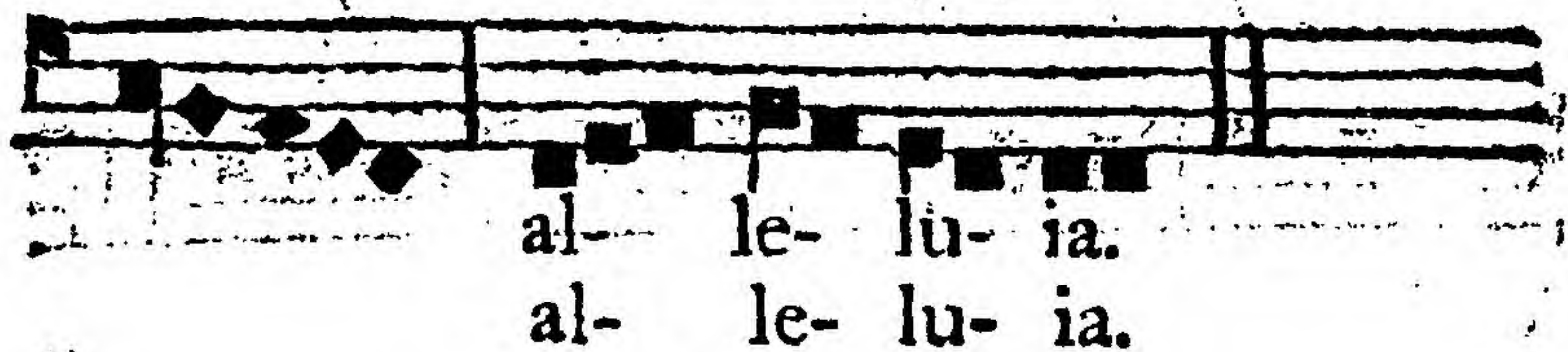


V. Be ne di ca mus Do-
R. De o gra-

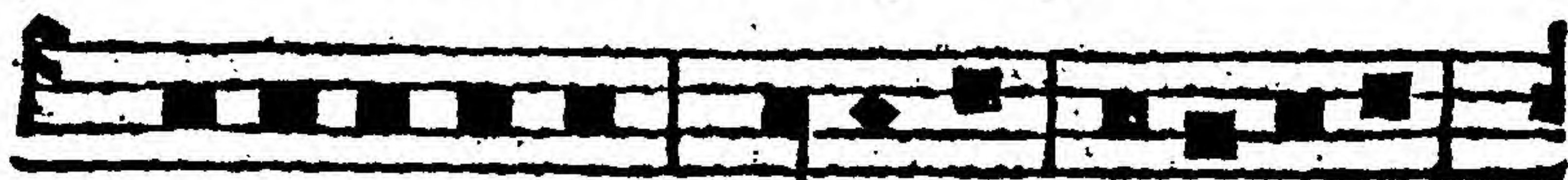


mino, Al- le- lu- ia,
ti as, Al- le- lu- ia.

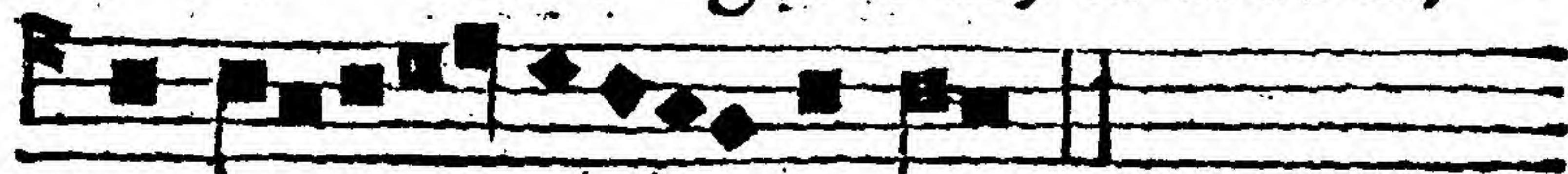
al-



In the Octave of Easter.

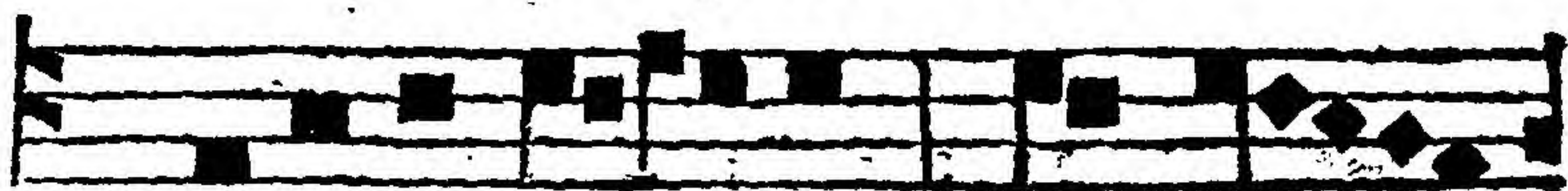


V. Bene dicamus Domino, al le lu ia,
R. De o gra ti as, al le lu ia,

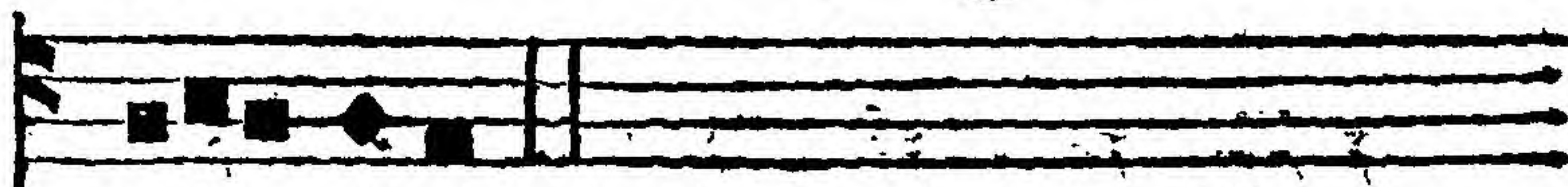


al le- lu ia.
al le- lu ia.

In Paschal Time.

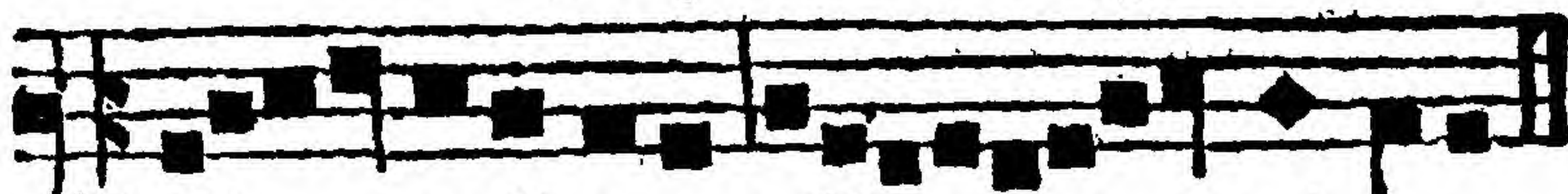


V. Be ne di ca- mus Do-
R. De- o gra-



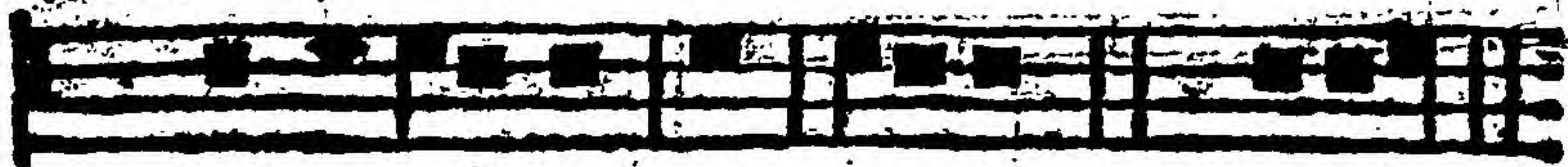
o mi no.
a ti as.

On Feasts of the B. Virgin.



V. Be- nedicamus Do- mi no.
R. De- o o gratias.

In

In the Office for the Dead.

V. Requiescant in pace. R. Amen.

When the Alleluia is added to the Antiphons in Paschal Time, it is thus sung throughout the 8 Tones.

1. & 2. Tones		3. & 4. Tones	
	Alle- luia.		Al- le- luia.
5. & 6. Tones		7. & 8. Tones	
	Alle- lu ia.		Al- le- luia.

FINIS.

Laus Deo, Virginique Matri.





PSAL . cxlix .
*Cantate Domina,
Canticum novum.
Laus ejus in Ecclesia
Sanctorum.*